

P R E S E N T A T I O N
F O R
S H A D E O F T H E P A L M S

The first line of defense of any country is its intelligence agencies. It is the warning system of its survival. Its men and women are the great unsung and unrecognized heroes of this nation. There is no greater service or higher calling than the FBI or CIA. It is the noblest of professions and the personification of patronism. The destruction or harming of its operations or capability will destroy the society which it was created to serve. It is imperative that organizations like the CIA and FBI are unhampered in their work and receive whatever help is necessary from the government and have a well disposed and understanding public supporting them in their undertakings of protecting the great nation which they serve. Intelligence organizations are both offensive and defensive in nature and must be properly utilized in both capacities. The CIA is and should continue to be one of the most important and effective weapons in the United States arsenal. If it is true that the Allende government in Chili was replaced by the plan or with the aid of the CIA, it was one of the most brilliant and beneficial things that could happen to this country. A great service was done this nation. It is the obligation of government to protect its' people and the demise of any government who expropriates U.S. property and adopts continual anti-U.S. stances is a benefit to this nation as a whole. It is the job of the CIA to be informed, equipped and able to act in U.S.' interest throughout every country

in the world. It is necessary for the CIA to know all about the people in charge, their opposition and everyone's future intention toward the U.S. It is their duty to help those who will be pro-west. Intelligence is a long process and involves years of planning and great patience. Pro-western governments are the subject of constant attack and harrassment by Soviet agents who receive little criticism from our press, Congressmen and Senators. I cannot understand the massive outcry against an organization which is protecting our way of life. It is my personal opinion that the actions of certain Senators to attract personal publicity to the detriment of the CIA are unconscionable and ill advised. Exposing the covers of agents borders on treason. They were not looking for information, they were running a witch hunt to attract personal publicity for their own selfish ends. Their attitude of to hell with the country probably caused the death of at least one CIA agent. Any man with so little conscience should be recalled for he has proven himself unfit for office. Unfortunately, in his doing this he gained the support of our misguided press who attacked the CIA in every way they could and the general public got a totally distorted view of the CIA. They defend this action by claiming the peoples' right to know. I believe on intelligence matters it should be changed to the need to know from the right to know. Now not only did the CIA get a constant unjust bombardment by the press, but the public was deluded

with the secret agent movies. Robert Redford did a movie "Three Days of the Condor" in which the CIA kills its own agent and is generally portrayed in an unfavorable light. It is unpardonable in the mind of the public for the CIA to kill other Americans who are part of their own organization. This type of film is less than helpful to the image of the CIA. On top of all this, an ex-agent wrote a less than flattering book about the CIA's operations. This was a big seller. So because of these various situations it has become popular to attack the CIA. As you know, public support is essential to not only the effectiveness of the CIA but to its ability to grow to meet the ever expanding job in a world that is becoming more and more hostile to the U.S. and its' interest. The main problem lies in the education of the people to the necessity and great value of the CIA and its' operations. To obtain a favorable public image and a sympatic congress is of utmost importance to the effectiveness and long term survival of the CIA as we know it today.

The problem is to make this nation aware of not only the necessity of the CIA but also the high quality of professional people involved within the CIA. We want to make the average person feel that he would like to be an agent. In other words, the CIA operation and operatives must develop a hero image. An example of how this was done in another difficult situation is interesting. During World War II it was extremely difficult to get tail gunners for the B17's.

The position had a high mortality rate and had no glamour. As a result, no volunteers could be found because the public image was terrible. At a big dinner an Air Force General was bemoaning the problem to a major movie producer, he felt he could solve the problem and produced a movie called "Tail Gunner Charlie". Charlie became a national hero and the Air Force had such a deluge of requests for that position that it became the number one requested position on the plane. Proper public relations can accomplish any purpose. The mind of the average person is changed by emotion, dreams and hopes, not by mere facts. If this were not true and facts spoke for themselves, the CIA would enjoy far higher public esteem than now.

Obviously, you cannot go out and say we are wonderful, you have to have a medium of communication that makes everybody else say you are wonderful. To have that medium successful, you have to have something of interest and something people can identify with.

To reach the greatest number of people quickly for lasting effect, a movie has proved to be the best medium. To be successful you must produce something of interest to all for obviously no benefit is derived if just a few people see your product. Enclosed is a book which can be adapted to fulfill all objectives. When done properly 10 to 25 million people will see it in theaters and another 40 million to 60 million people will see it when it comes to television. The book sales could be another 2 million or

more. This type of favorable exposure will be enormously beneficial to the desires of the CIA and a great positive good for America. The book that would be the most beneficial for the country is "Shade of the Palms". The two main characters Julia Weston and Steven Brandon and probably Mrs. Rogers would probably be changed from English to American. The trade talks would be economic ties with the U.S. Brandon would be a patriot trying to help his country and would be a deep cover agent for the CIA whose cover is never discovered. Actions and brilliance save strategically located Thailand for the West.

The benefits of doing "Shade of the Palms" are as follows:

1. It is a romance in the purest sense. Romantic novels have had a huge increase in sales over the last few years and the trend is for the continued increase over the foreseeable future. It is interesting to note that 60 Minutes had an interview with one woman who sold 70 million romantic books to women. Imagine the box office draw that a good romance picture involves. The market place as of now has almost no pure romance pictures and the public is ready for this type of entertainment. The dirty talking porno films of the last ten years are about finished because the public is saturated with them. They are looking for romance more than sex and the American book buying taste is the second most romantic country in the world. Look at Rocky,

the biggest sensation of the year it had no swearing or sex scenes. It was about a man who tried to be somebody and loved a shy girl. It was the pro-American picture and this is what the public wants. They are tired of having the country run down. They want inspiration. "Shade of the Palms" provides it. It is a proven product and the author, Roberta Leigh, is one of the most popular romantic writers in the Western World, her books have sold in the millions of copies. She commands an extensive following and has proven appeal to women.

2. The book has excitement and mystery. In a recent study by the movie studios mysteries and romance were picked as the two top box office draws over the next five years. In "Shade of the Palms" we have both.

3. Steven Brandon is every girls hero type. He is strong, smart, romantic and good looking. He is totally dedicated to his country and the type men would want to emulate. In short, he is a hero to all.

4. Julia Weston is the girl on the pedestal, beautiful, totally feminine, brave and loyal. She is the type men dream of eventually of having for their soul mate. There are other elements that can be introduced as long as it stays within the framework of this exceptional romantic mystery novel. One might easily introduce a not too attractive Senator who blows an agent or agents covers by stupidity and bad advice. If his actions cause the death of agents,

sympathy develops for the CIA. Outrage is felt by the viewers toward the Senator and they are strongly against his interference. He can become an obstacle to American success by his lack of understanding.

Also, a great deal can be done with Kim the Communist agent. He can say the U.S. has lost. Any country that is so unintelligent as to destroy its' own intelligence system is doomed to failure. It is excellent to have a Communist saying these things when he is about to kill the heroine the public likes. It gives credence to the value of the CIA and brings home the point of the danger of ill-advised people meddling in the affairs of the CIA operations. If the picture is done subtly it will produce its' desired effect and develop for the CIA a large reserve of goodwill in the American people. It will also do a great deal to silence its critics and win it new friends. So as you can see, "Shade of the Palms" has all the elements of a major success. It has the viewers interest in the romantic story. It has suspense and mystery that will keep the viewers attention. It has the American triumph because of CIA involvement and gives a patriotic feeling and a sense of hope to the audience.

This type of movie is the best thing that can happen for America especially if it can be done at no long term dollar cost to our partner. In closing, let me say, things change if men of goodwill try. The country can do better and fair recognition of our intelligence men and women will

happen if the right road is followed. Unfair attacks against the CIA will be unpopular and will diminish. Let me further say, Edison did not complain about darkness, he did something about it. So shall we, and this presentation is how, success can be achieved.

F I N A N C I N G

The next important step after the acquisition of an excellent story is the obtaining of adequate financing. The quality of the film will be greatly affected if compromises must be made because of inadequate capitalization. The film's appear will suffer and so will the attendance. However, with adequate capitalization you are able to hire the best and most experienced people in the field and are not forced to take any second-best people. Another important point is that with adequate financing you are able to pick and choose among the best to develop a compatible team that mentally has not only the same goal in mind but envisions the same route to that goal.

As I know you will agree, it is important to keep control of your project throughout. You are able to keep control of your script by breaking it down into four parts: (1) an outline of the book, (2) a detailed draft of the screenplay, (3) a first draft and, (4) a finished draft with rewrites. In this way you are able to get the desired effect as you progress. If problems arise, you know early enough to change the writer or to guide him more along the lines of our thinking. It is important that an adequate advertising budget be allocated. This can be, as you know, supplied by the distributor in which case he decides where it goes, or it can be put up by us and obtained back off the top of the gross. If the distributor allocates the monies for advertising, it is possible for him to give a completely

distorted view of the movie because of his desire for exploitation. Such was the case in the advertising for a movie called "Sara". The movie was excellent and the advertising gave it an impression that it was a sex picture which it was not. Many people did not go to see it because of the errors in the distributor's advertising program. If we handle the advertising ourselves we can convey the impression we want. In either case, it is important that an adequate advertising budget be allocated. I was told that Airport had a \$5 million advertising budget and only because of this was the picture profitable. Rocky had about \$2-2-1/2 million advertising budget and it jumped the attendance considerably. A good film with minimal advertising will sell by word of mouth and a good attendance can be expected. But a good film with a generous advertising budget will do fantastically well. The money returns big dividends by increasing attendance many fold.

Attached to Appendix A is a proposed budget I believe to be realistic to producing the film. There are many ways which it can be financed. It is important, and I know it will be no problem, to make sure the financing is friendly to our objective. It is best that the various possible areas be explored in person. I have no doubt that we are on the verge of a very major success. A success that can be only of great benefit to the United States as a whole.

E X H I B I T " A "

P R E L I M I N A R Y B U D G E T

| Type _____ | | PARAMOUNT PICTURES CORP. | | PAGE No 1 | | | |
|--|-------------------------|---------------------------|----------------|---|-------------------|----------------------|----------------------|
| Starting Date <u>1st SHOOTING WEEKS</u> | | 12 Hour Days - 6 Day Week | | Production No. _____ | | | |
| Finishing Date _____ | | | | Producer _____ | | | |
| Camera Days <u>78</u> | | | | Director _____ | | | |
| | | PRODUCTION BUDGET | | Working Title _____ | | | |
| Acct. No. | DESCRIPTION | Page No. | Actual Cost to | Estimated Cost To Complete | Total Budget | Above the Line Costs | Below the Line Costs |
| ABOVE THE LINE COSTS: | | | | | | | |
| 600 | STORY | 2 | | | 350,100- | | |
| 610 | PRODUCER | 2 | | | 350,000- | | |
| 620 | DIRECTOR | 2 | | | 350,000- | | |
| 630 | CAST | 3 | | | 1,125,000- | | |
| 640 | PAYROLL BENEFITS | 4 | | | 150,000- | | |
| | TOTAL | | | | 2,425,100- | | |
| PRODUCTION COST: | | | | | | | |
| 700 | EXTRA TALENT | 4 | | | 113,000- | | |
| 705 | PRODUCTION STAFF | 5 | | | 200,000- | | |
| 710 | CAMERA | 5 | | | 200,000- | | |
| 715 | SET DESIGN | 5 | | | 50,000- | | |
| 720 | SET CONSTRUCTION | 8 | | | 100,000- | | |
| 725 | SET OPERATIONS | 6 | | | 100,000- | | |
| 730 | ELECTRICAL | 7 | | | 25,000- | | |
| 735 | SPECIAL EFFECTS | 7 | | | 21,000- | | |
| 740 | SPECIAL SHOOTING UNITS | 8 | | | -0- | | |
| 745 | SET DRESSING | 8 | | | 43,000- | | |
| 750 | PROPERTIES | 9 | | | 25,000- | | |
| 755 | WARDROBE | 10 | | | 101,000- | | |
| 760 | MAKEUP & HAIR | 12 | | | 35,000- | | |
| 765 | PRODUCTION SOUND | 12 | | | 31,000- | | |
| 770 | TRANSPORTATION | 13 | | | 230,000- | | |
| 775 | LOCATION EXPENSE | 11 | | | 220,000- | | |
| 780 | PROCESS PHOTOGRAPHY | 8 | | | -0- | | |
| 785 | PRODUCTION DAILIES | 12 | | | 115,000- | | |
| 790 | LIVING EXPENSE | 13 | | | -0- | | |
| 795 | PAYROLL BENEFITS | 13 | | | 228,000- | | |
| 800 | TESTS | 13 | | | 25,000- | | |
| | TOTAL | | | | 2,431,160- | | |
| EDITORIAL: | | | | | | | |
| 800 | EDITING | 14 | | | 74,000- | | |
| 810 | MUSIC | 14 | | | 86,000- | | |
| 820 | POST PRODUCTION SOUND | 15 | | | 50,000- | | |
| 830 | STOCK SHOTS | 15 | | | 1,000- | | |
| 840 | TITLES | 15 | | | 2,000- | | |
| 850 | OPTICALS | 15 | | | 5,000- | | |
| 860 | LABORATORY PROCESSING | 15 | | | 28,000- | | |
| 870 | PAYROLL BENEFITS | 14 | | | 23,012- | | |
| | TOTAL | | | | 277,222- | | |
| OTHER COSTS: | | | | | | | |
| 910 | ADMINISTRATIVE EXPENSES | 16 | | | 251,000- | | |
| 920 | PUBLICITY | 16 | | | 50,000- | | |
| 930 | FEES & FACILITIES | 16 | | | 300,000- | | |
| 950 | PAYROLL BENEFITS | 16 | | | 2,000- | | |
| | TOTAL | | | | 603,000- | | |
| TOTAL DIRECT COST | | | | | 5,539,260- | | |
| CONTINGENCY | | | | | 300,000- | | |
| 975 | OVERHEAD | | In ACCOUNT | 930 | | | |
| GRAND TOTALS | | | | | 6,139,260- | | |
| BUDGET AND STORY CERTIFICATIONS | | | | | | | |
| Compiled from: _____ | | | | Compiled by: Date _____ Approved: _____ | | | |
| _____ | | | | Approved: _____ | | | |
| _____ | | | | Approved: _____ | | | |
| Compiled by: _____ | | | | Approved: _____ | | | |
| _____ | | | | Approved for: _____ | | | |

PAGE No. 2

| Accumulation Date _____ | | STORY, SCENARIO, PRODUCER and DIRECTOR | | Production No. _____ | | |
|-------------------------|---------------------------|---|--------------------------------|---|-----------------|-----------------------|
| Starting Date _____ | | | | Title _____ | | |
| Finishing Date _____ | | | | | | |
| Camera Days _____ | | | | | | |
| Acc. No. | TITLE | NAME | RATE PER WEEK (Incl. Overtime) | number of weeks subsequent to accumulation date | AMOUNT | TOTAL |
| 600 | STORY | | | Preparation Period | Shooting Period | Editing Period |
| 01 | Story Purchase and Rights | | OUTRIGHT | | | |
| | | | | | | 50,000- |
| 03 | SCENARIO WRITERS | | | | | 250,000- |
| | | REWRITE | | | | 25,000- |
| 05 | RESEARCH & TRANSLA. | | | | | 2,500- |
| 06 | SECYS & TYPISTS | | | | | 2,500- |
| 07 | WRITERS GUILD-FRINGE | | | | | 27,625- |
| 11 | SCRIPT COPY-PRINTING | | | | | 1,500- |
| 610 | PRODUCER | | | | | TOTAL 600 359,125- |
| 01 | EXEC. PRODUCER | | | | | Accumulation 125,000- |
| | | Living Expenses | 1000- | 15 wks | | 15,000- |
| | | Transportation | 2336- | 4 trips | | 9,344- |
| 02 | PRODUCER | | | | | 150,000- |
| | | Living Expenses | 1000- | 19 wks | | 19,000- |
| | | Transportation | 2336- | 3 trips | | 7,008- |
| 03 | ASSOC. PRODUCER | | | | | 30,000- |
| 06 | SECRETARIES | | | | | 2,250- |
| 620 | DIRECTOR | | | | | TOTAL 610 383,402- |
| 01 | DIRECTOR | | | | | Accumulation 350,000- |
| | | Living Expenses | 1000- | 19 wks | | 19,000- |
| | | Transportation | 2336- | 3 trips | | 7,008- |
| 02 | TECHNICAL ADVISOR | | | | | 15,000- |
| | | Living Expenses | 500- | 3 wks | | 1,500- |
| | | Transportation | 2336- | 1 trip | | 2,336- |
| 03 | CASTING DIRECTOR | | | | | 2,250- |
| 04 | CHOREOGRAPHER | | | | | 2,250- |
| 05 | DIALOGUE COACH | | | | | 2,250- |
| 06 | SECRETARIES | | | | | 2,250- |
| 10 | 2ND. UNIT DIRECTOR | | | | | 2,500- |
| | | Living Expenses | 250- | 3 wks | | 750- |
| | | Transportation | 2336- | 1 trip | | 2,336- |
| 11 | DIRECTORS GUILD-FRINGE | | | | | 20,427- |
| | | | | | | TOTAL 620 405,427- |

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| Accumulation Date _____ | | Production No. _____ | | | | | |
|---------------------------------|---------|----------------------|-----------------|-------------------|-----------------|--------------------|-----------------|
| Starting Date _____ | | Title _____ | | | | | |
| Finishing Date _____ | | LOCATIONS | | | | | |
| Camera Days _____ | | | | | | | |
| DESCRIPTION | TIME | 775-01 SURVEY | 775-02 STAFF | 775-03 FEES | 775-04 HOTEL | 775-05 CATERING | 775-06 MEALS |
| Accumulation | | | | | | | |
| SURVEY EXPENSES: | | | | | | | |
| Air Fares 1/C (10) | | 23,360- | | | | | |
| Rooms (8) | 2 wks | | | | 3,920- | | |
| Per Diems (8) | 2 wks | | | | | | 2,800- |
| Miscellaneous | | 2,000- | | | | | |
| LOCATION STAFF: | | | | | | | |
| AUDITOR 850- | 6-13-4 | | 19,550- | | | | |
| Union Per Diem 28- | 23 | | | | | | 600- |
| FIRST AID MAN Local | 13 | | 3,250- | | | | |
| OFFICE SECRETARY Local | 23 | | 3,450- | | | | |
| POLICE In Act. # 725-15 | | | | | | | |
| WATCHMEN In Act. # 725-15 | | | | | | | |
| CONTACT MAN 750- | 18 | | 19,500- | | | | |
| Union Per Diem 28- | 18 | | | | | | 500- |
| LOCATION FEES: | | | | | | | |
| | | | | 50,000- | | | |
| LIVING EXPENSES: | | | | | | | |
| LIVING ACCOMMODATIONS | | | | | | | |
| STARS (2) | | | | IN MEAL ALLOWANCE | | | |
| 35- Stunt Gaffer Co-A-Stars (5) | 13 | | | | 15,924- | | |
| 25- Supporting Players (10) | 7 | | | | 12,250- | | |
| Producer - Exec. Producer | | | | IN ACCOUNT | 610-01-02 | | |
| 35- Assoc. Prod. - Prod. Mgr. | 21 | | | | 10,200- | | |
| 25- Crew (25) | 14 | | | | 21,250- | | |
| Director | | | | IN ACCOUNT | 610-01-02 | | |
| MEAL ALLOWANCES | | | | | | | |
| 1000- STARS (2) | 14 | | | | | | 28,500- |
| 30- Stunt Gaffer - Co-A-Stars | 13 | | | | | | 19,550- |
| 20- Supporting Players | 7 | | | | | | 9,600- |
| Producer - Exec. Producer | | | | IN ACCOUNT | 610-01-02 | | |
| 30- Assoc. Prod. - Prod. Mgr. | 21 | | | | | | 2,820- |
| 20- Crew (25) | 14 | | | | | | 59,000- |
| Director | | | | IN ACCOUNT | 610-01-02 | | |
| CATERING EXPENSES: | | | | | | | |
| Guests (5) | 28 Days | | | | | 1,950- | |
| LUNCHES Local Actors (10) | " | | | | | 3,600- | |
| Local Crew (40) | " | | | | | 15,600- | |
| -10 Extras (40) | " | | | | | 19,500- | |
| COFFEE & DONUTS 150 per day | " | | | | | 15,200- | |
| Caterer Mileage | | | | 1,500- | | | |
| Tax | | | | 2,500- | | | |
| OTHER COSTS | | | | | | | |
| Bank Charges | | | | 3,500- | | | |
| PAGE TOTALS | | 25,360- | 39,750- | 57,500- | 103,635- | 56,150- | 113,218- |

| | |
|-----------------|---------|
| GRAND TOTAL 775 | 629,250 |
|-----------------|---------|

PAGE NO. 12

Accumulation Date _____
 Starting Date _____
 Finishing Date _____
 Camera Days _____

**OPERATING STAFFS
& PRODUCTION FILM**

Production No. _____
 Title _____

| Acct. No. | TITLE | NAME | RATE PER WEEK (Incl. Overtime) | Number of weeks subsequent to accumulation date | | | | AMOUNT | TOTAL |
|-----------|-------------------------------------|---|--------------------------------|---|-----------------|----------------|-------|-----------|-------------------|
| | | | | Preparation Period | Shooting Period | Editing Period | TOTAL | | |
| 760 | MAKEUP AND HAIR | | | | | | | | |
| 01 | MAKEUP ARTIST | | 1250- | 1/2 | 13 | 1/2 | 14 | | 17,300- |
| 02 | BODY MAKEUP ARTIST | | | | | | | | |
| 04 | HAIR DRESSER | Local | 500- | 1/2 | 13 | 1/2 | 14 | | 7,000- |
| 05 | ADDED LABOR | Local (2) | 200- | | 13 | | 13 | | 5,200- |
| 06 | WIG AND HAIR COSTS | Including Hair Dryers | | | | | | | 2,500- |
| 09 | MAKEUP SUPPLIES | | | | | | | | 1,000- |
| 10 | SPECIAL WORK | Appliances/Lifts | | | | | | | 750- |
| 765 | PRODUCTION SOUND | | | | | | | TOTAL 760 | 33,950- |
| 01 | SOUND MIXER | | 1500- | 1/2 | 13 | 1/2 | 14 | | 21,000- |
| 02 | BOOMMAN | | 900- | | 13 | | 13 | | 11,700- |
| 03 | SOUND RECORDER | | | | | | | | |
| 04 | CABLEMAN | Local | 175- | | 13 | | 13 | | 2,275- |
| 05 | ADDED LABOR | | | | | | | | |
| 06 | EQUIPMENT RENTAL | | | | | | | | 5,000- |
| | | Miscellaneous Expendables Including Dry Cell Batteries | | | | | | | 750- |
| 07 | OTHER COSTS | | | | | | | | |
| 785 | PRODUCTION FILM | | | | | | | TOTAL 765 | 40,725- |
| 01 | NEGATIVE RAW STOCK | 4 M' per day 312 M' @ .1866 Still Film @ 75- per week | | | | | | | 58,270- 975- |
| 02 | DEVELOPING | 80% of Act # -01 250 M' @ .0879 Force Develop 20% of Act # -02 50 M' @ .0268 | | | | | | (.1147) | 21,875- 3,340- |
| 03 | PRODUCTION DAILIES | 60% of Act # -02 150 M' @ .1198 Corrected Dailies 10% of Act # -03 15 M' @ .1322 | | | | | | (.2520) | 17,970- 1,983- |
| 04 | MAGNETIC SOUND TAPE | 1000 Rolls @ 2.00 | | | | | | | 2,000- |
| 05 | SOUND TRANSFERS AND MAGNETIC STRIPE | 300 M' @ .036 | | | | | | | 10,800- |
| | | | | | | | | TOTAL 785 | 113,862- |

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| Accumulation Date _____ | | POST PRODUCTION | Production No. _____ |
|-------------------------|-----------------------------------|---|----------------------|
| Starting Date _____ | | SOUND & FILM | Title _____ |
| Finishing Date _____ | | | |
| Camera Days _____ | | | |
| 820 | POST PRODUCTION SOUND | | PD 174 |
| | Looping Editor | Accumulation | |
| 01 | DIALOGUE RECORDING | | 3,500- |
| | Looping Facilities | | 2,500- |
| | Looping Clerk | | 1,000- |
| 03 | SOUND EFFECTS RECORDING | Sound Effects Recording FOLEY - 20 Hrs @ 137- | 2,750- |
| 04 | PRE SCORING SESSIONS | | |
| 05 | SCORING SESSIONS | Six - 6 Hour Sessions @ 180- | 6,480- |
| 06 | DUBBING SESSIONS | Six - 9 Hour Sessions @ 258- | 13,932- |
| 07 | SOUND TRANSFERS & RECORDING STOCK | | |
| | Mag Tape | | 2,500- |
| | Optical Stock | | 2,500- |
| | Miscellaneous | | 750- |
| 09 | PURCHASED EFFECTS | | 1,000- |
| 13 | OPTICAL SOUND FILM & TRANSFER | | 3,500- |
| 14 | MISCELLANEOUS EXPENSE | | 500- |
| | | TOTAL 820 | 50,912- |
| 830 | STOCK SHOTS | Accumulation | |
| | | TOTAL 830 | 1,500- |
| 840 | TITLES | Accumulation | |
| | | TOTAL 840 | 7,500- |
| 850 | OPTICALS | Accumulation | |
| | | TOTAL 850 | 5,000- |
| 860 | POST PROD. LABORATORY PROCESSING | Accumulation | |
| 01 | REPRINTS | 7500' @ .252 | 1,890- |
| | | 5000' @ .3503 Fully Corrected | 2,752- |
| 02 | ANSWER PRINT | 13 M' @ .5156 | 6,742- |
| | | Composite Release Print @ .0717 | 933- |
| 03 | PROTECTION MASTER PRINT | CRI 13 M' @ .76 | 9,880- |
| 04 | B & W REVERSAL PRINTS | For Effects and Music Cutting 25 M' @ .0658 | 1,645- |
| 06 | DEVELOP SOUND NEGATIVE | 13 M' @ .05 | 650- |
| 06 | PRINT SOUND NEGATIVE | 13 M' @ .0487 | 633- |
| 12 | 16 MM PRINTS | | |
| 16 | SHIPPING | Allow | 2,500- |
| 17 | OTHER COSTS | | 1,000- |
| | | TOTAL 860 | 22,622- |

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R E S U M E

S A M M A N N E R S

STAT

Address:

Phones:

Birthdate:

Marital Status: Married

Education: B.A. Degree - Theatre Arts Major - U.C.L.A.

Experience: Production Executive In charge of all production
Herbert Leonard Enterprises, Inc.
12 Years

Filmways, Inc.
3 Years

Producer/Associate Producer
Features

| | |
|------------------|-------------------|
| MGM | |
| Warners | Valdez Is Coming |
| Columbia | Heaven With A Gun |
| Paramount | Last Hard Men |
| 20th Century Fox | Deadly Trackers |
| Allied Artists | Red Pony |
| United Artists | Something Evil |
| Cine Artists | |
| Halart | |
| Joe Levine | |

Television

Numerous Features and Pilots
Series:

| | |
|--------------------|-------------------|
| CBS | Route 66 |
| NBC | Naked City |
| ABC | Rin Tin Tin |
| Paramount | Petrocelli |
| Columbia | Wild Wild West |
| MGM | Rescue 8 |
| Various Indies ... | Bengal Lancers |
| | Many Others |

Casting Director

1951 - 1953

Agent

1949 - 1951

NOTES:

Filming Experience throughout the United States, Mexico
and Canada Europe and the Caribbean.

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Directed all action sequences on Route 66, Naked City and
the first year of Petrocelli.

ATTORNEYS: Loeb & Loeb

One of the largest and most respected
entertainment firms in Los Angeles

LOUIS BLAU: Partner in the firm of Loeb & Loeb

Attorney for Stanley Kubric, Alex Haley, etc.
Louis Blau has wide experience in packaging,
negotiating and distributing in all phases
of theatrical production.